

T O O L S

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OUR WORK HAS DEVELOPED THROUGH DESIGN AND USE OF SPECIAL VIDEOTOOLS, WHICH HAVE PROGRESSIVELY CONTRIBUTED TO THE FORMAL AND CONCEPTUAL COMPLEXITY OF OUR IMAGERY.

IN THIS PROCESS, WE HAVE COME IN A CLOSE COLLABORATION WITH SEVERAL TOOL DESIGNERS AND BUILDERS, NOTABLY ERIC SIEGEL, GEORGE BROWN, BILL ETRA, STEVE RUTT, DON MCARTHUR AND JEFFREY SCHIER.

R/E SCAN PROCESSOR, PRODUCED 1974 BY STEVEN RUTT & WILLIAM ETRA.

AN ANALOG DEVICE USING A PROGRAMMABLE DEFLECTION SYSTEM OF THE CATHODE RAY TUBE TO RESHAPE STANDARD TELEVISION FRAMES.

DUAL COLORIZER, PRODUCED 1972 BY ERIC SIEGEL.

A DEVICE WHICH ASSIGNS COLOR TO BLACK AND WHITE IMAGES ACCORDING TO THE GREY SCALE DIFFERENCES. "DUAL" INDICATES THAT THERE ARE TWO SEPARATE COLORIZING CHANNELS.

MULTIKEYER, PRODUCED 1973 BY GEORGE BROWN.

A DEVICE WHICH ASSIGNS UP TO SIX LAYERS OF DISCRETE CAMERA IMAGES, ALLOWING MANIPULATION OF THESE IMAGES AS IF THEY WERE IN REAL FOREGROUND/BACKGROUND RELATIONSHIPS. ADDITIONALLY, IN THIS REAL TIME PROCESS, THE RE-ASSIGNMENT OF THE PLANE-LOCATION CAN BE MADE. ANOTHER OPERATIONAL MODE QUANTIZES THE GREY SCALE OF A SINGLE INPUT INTO SIX DISCRETE GREY LEVELS.

PROGRAMMER, PRODUCED 1974 BY GEORGE BROWN.

THE COMPLEXITY OF THE MULTIKEYER OPERATION NECESSITATED AUTOMATION OF ITS PROCESSES. WE THEREFORE COMMISSIONED GEORGE BROWN TO CONSTRUCT A PROGRAMMABLE CONTROL DEVICE ABLE TO STORE A SEQUENCE OF OPERATIONS AND PERFORM THEM AUTOMATICALLY. BROWN'S APPROACH WAS TO CONSTRUCT A FULLY DIGITAL INSTRUMENT.

H. D. VARIABLE CLOCK, PRODUCED 1972 BY GEORGE BROWN.

A PULSE GENERATOR OPERATING IN THE REGIONS OF THE HORIZONTAL SYNC (15.750KHZ) CAPABLE OF FINELY CONTROLLED DEVIATION FROM THE STANDARD HORIZONTAL FREQUENCY. IT ENABLED US TO INTRODUCE THE DYNAMIC ELEMENT OF CONTROLLED HORIZONTAL DRIFT TO THE VIDEO IMAGE.

FIELD FLIP/FLOP SWITCHER, PRODUCED 1971 BY GEORGE BROWN.

A VARIABLE SPEED PROGRAMMABLE VERTICAL INTERVAL SWITCHER, SELECTING BETWEEN TWO SOURCES AT SPECIFIED FIELD MULTIPLES.

WHenever a tool is specified in the tape description, THE CREDIT GOES TO THOSE INDIVIDUALS.

T A P E S I N D I S T R I B U T I O N

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IN 1971 WE CHANGED FROM 1/2 INCH C.V. TO 1/2 INCH A.V. REEL TO REEL FORMAT. SINCE MID 1974 OUR TAPES ORIGINATE ON 3/4 INCH CASSETTES. ALTHOUGH THE FORMAT IS IRRELEVANT TO MEANS OF DISTRIBUTION, IT INFLUENCES IN ORIGINATION THE BASIC TEXTUAL CHARACTERISTIC OF THE IMAGE, AND ALSO REVEALS THE NON-INDUSTRIAL CONDITIONS UNDER WHICH THEY WERE MADE.

THE FOLLOWING DESCRIPTIONS DO NOT ATTEMPT TO EVALUATE THE IMAGE CONTENT ITSELF, BUT TO INDICATE THE ELECTRONIC CONCEPT, APPLIED IN THE CONSTRUCTION OF TAPED IMAGES.

THE TAPES ARE IN COLOR UNLESS INDICATED.

SKETCHES, 1970 TIME: 27 MIN. B/W

AN ASSEMBLAGE OF EARLY EXPERIMENTS WITH ELEMENTARY TECHNIQUES OF IMAGE PROCESSING BASED ON A HUMAN ACTION OR PERFORMANCE AMPLIFIED BY THE ELECTRONIC VOCABULARY. THE SKETCHES ARE: RED ROSES - LET IT BE - THE KISS - CHARLIE'S STORY - ALFONS - TORTURE - FREEZE DANCE

CALLIGRAMS, MARCH 1970 TIME: 12 MIN. B/W

A RE-SCAN CAMERA IS POINTED AT THE TELEVISION MONITOR DISPLAYING A PRE-RECORDED TAPE. A MISALIGNMENT OF THE HORIZONTAL HOLD CAUSES A VERTICAL MULTIPLICATION OF THE IMAGE.

SEXMACHINE, SEPTEMBER 1970 TIME: 6 MIN. B/W

AN ELECTRONICALLY ORGANIZED SEX FANTASY.

TISSUES, OCTOBER 1970 TIME: 6 MIN. B/W

VARIOUS CAMERA IMAGES ARE RANDOMLY INSERTED ONTO A PRE-RECORDED TAPE. THESE FORCED EDITS BECOME THE SOURCE OF ABRUPT VOLTAGE CHANGES IN THE AUDIO, WHEN LOOPED THROUGH A SOUND-SYNTHESIZER.

JACKIE CURTIS' FIRST TELEVISION SPECIAL, 1970 TIME: 45 MIN. B/W

THIS PARODY OF THE TELEVISION SPECIALS, PERSONIFIES IN JACKIE CURTIS (AN AUTHOR AND PERFORMER), THE EUPHORIC ATTITUDES OF THE SIXTIES COUNTER CULTURE IN NEW YORK CITY.

ION CHERRY, OCTOBER 1970 TIME: 12 MIN.

ION CHERRY PERFORMS UNDER THE ARCH IN WASHINGTON SQUARE. CO-PRODUCER: ELAINE MARSH.

DECAY #1, OCTOBER 1970 TIME: 7 MIN., 6 SEC.

A FACE, PRE-RECORDED ON A VIDEOTAPE IS MANUALLY FORWARDED ON THE PLAYBACK, TO PRODUCE IMAGE DECAY.
SPECIAL VIDEOTOOL CREDIT: DUAL COLORIZER

DECAY #2, OCTOBER 1970 TIME: 6 MIN., 37 SEC.

AN AUDIO GENERATED SHAPE IS PRE-RECORDED ON A VIDEOTAPE WHICH IS THEN MANUALLY MOVED ON THE VIDEO PLAYBACK TO PRODUCE IMAGE DECAY.
SPECIAL VIDEOTOOL CREDIT: DUAL COLORIZER

DISCS, MARCH 1971 TIME: 5 MIN., 56 SEC. B/W

A CAMERA IMAGE OF A REEL IS SET IN A RAPID MOTION BY A DIFFERENCE IN HORIZONTAL CAMERA DRIVES. THE IMAGE REPETITION RESULTS FROM A TIME DELAY, PRODUCED BY RE-ENTERING THE SIGNAL INTO THE SYSTEM; A VISUAL ECHO. SOUNDS RESULT FROM A VIDEO SIGNAL INTERFACED WITH A SOUND SYNTHESIZER.

DISCS WERE PRODUCED AS A SINGLE CHANNEL MULTI-SCREEN ENVIRONMENT (CIRCLE).

SHAPES, MARCH 1971 TIME: 12 MINS., 43 SEC. B/W

A PAIR OF AUDIO OSCILLATORS FED INTO A MONITOR INPUT CAUSES INTERFERENCE PATTERNS WITH THE RASTER FREQUENCY. BY ALTERING THE SHAPE OF THE AUDIO WAVES AND THROUGH OSCILLATOR DRIFT, VARIOUS PERMUTATIONS ARE PRODUCED.

SHAPES WERE PRODUCED WITH SUPPORT FROM THE CREATIVE ARTISTS PUBLIC SERVICE PROGRAM.

BLACK SUNRISE, MARCH 1971 TIME: 21 MIN., 8 SEC.

A PERFORMANCE OF ENERGIES ORGANIZED INTO ELECTRONIC IMAGES AND SOUNDS. SOUND RESULTS FROM THE VIDEO SIGNALS INTERFACED WITH A SOUND SYNTHESIZER.
SPECIAL VIDEOTOOL CREDIT: DUAL COLORIZER

KEYSNOW, OCTOBER 1971 TIME: 12 MIN.

A CAMERA ORGANIZED TEXTURE IS SET TO TRAVEL AT VARIOUS HARMONIC SPEEDS OF THE LINE FREQUENCY OF VIDEO. SOUNDS ARE MODULATED BY THE IMAGE.

ELEMENTS, NOVEMBER 1971 TIME: 9 MIN.

VARIATIONS OF A VIDEO FEEDBACK AS AN IMAGE BUILDING MATERIAL, CONTROLLED AND PROCESSED THROUGH A VIDEO KEYSER. THE SOUNDS RESULT FROM VIDEO SIGNALS INTERFACED WITH AN AUDIO SYNTHESIZER.
SPECIAL VIDEOTOOL CREDIT: DUAL COLORIZER

ELEMENTS WERE PRODUCED FOR A VIDEOTAPE SHOW AT THE WHITNEY MUSEUM OF AMERICAN ART, NEW YORK CITY.

SPACES I, APRIL 1972 TIME: 15 MIN. B/W

FIRST SEGMENT (AFTER ESCHER) SIMULATES DEPTH OF A GEOMETRIC TEXTURE, MIRRORED BY A VIDEO FEEDBACK.

SECOND SEGMENT (AFTER MAGRITTE) EXCHANGES TWO TEXTURES OF A STONE THROUGH PRIORITY OF A VIDEO KEYSER.

THIRD SEGMENT (AFTER DALI) PROCESSES SOUND GENERATED SHAPES THROUGH TWO CAMERAS JUXTAPOSED 90 DEGREES AND KEYED OVER EACH OTHER.

FOURTH SEGMENT (AFTER TANGUY) USES TWO-CAMERAS IN A FEEDBACK LOOP, COMBINED THROUGH AN SPECIAL EFFECTS GENERATOR BY A MODE OF HORIZONTAL SPLIT. THE BOTTOM PART PROVIDED BY A CAMERA DRIVEN FROM AN EXTERNAL CLOCK IS SET TO A RAPID HORIZONTAL DRIFT.

SOUNDS ARE PRODUCT OF, OR INITIATED BY THE IMAGES.

SPACES I WAS PRODUCED WITH THE SUPPORT OF THE NEW YORK STATE COUNCIL ON THE ARTS, AS A HORIZONTAL MULTI-SCREEN SINGLE CHANNEL ENVIRONMENT.

DISTANT ACTIVITIES, MAY 1972 TIME: 6 MINUTES

THE PROTAGONIST IS A VIDEO FEEDBACK, PROCESSED AND CONTROLLED THROUGH A VIDEO KEYSER. SOUND IS FROM VIDEO SIGNALS INTERFACED WITH AN AUDIO SYNTHESIZER.

SPECIAL VIDEOTOOL CREDIT: DUAL COLORIZER

SPACES II, AUGUST 1972 TIME: 15 MIN. B/W

THREE LAYERS OF TEXTURES AND SHAPES ARE COLLAGED THROUGH TWO CASCADED VIDEO KEYSERS. THE INDEPENDENT CONTROL OF THE HORIZONTAL CAMERA DRIVES INDUCES VARIOUS HORIZONTAL MOVEMENTS OF IMAGE PLANES. SOUNDS RESULT FROM VIDEO SIGNALS INTERFACED WITH AUDIO SYNTHESIZERS.

SPECIAL VIDEOTOOL CREDITS: MULTIKEYER

SPACES II WAS PRODUCED AT THE NATIONAL CENTER FOR EXPERIMENTS IN TELEVISION AT KQED IN SAN FRANCISCO, WITH THE SUPPORT OF NCET AND THE NATIONAL ENDOWMENT FOR THE ARTS. IT WAS ORIGINALLY DESIGNED AS A HORIZONTAL MULTISCREEN SINGLE CHANNEL ENVIRONMENT.

SOUNDPRINTS, AUGUST 1972 TIME: ENDLESS LOOPS

CONCENTRIC IMAGES ARE CONSTRUCTED FROM TWO SOUND ENVELOPES OF A SOUND SYNTHESIZER, MODULATING X AND Y INPUTS OF A SCAN CONVERTER WITH A STORE/DECAY MODE. THE WORK IS DESIGNED TO INDICATE THE MATERIAL UNITY OF BOTH SOUND AND IMAGE.

SOUNDPRINTS WERE PRODUCED AT THE NATIONAL CENTER FOR EXPERIMENTS IN TELEVISION AT KQED, SAN FRANCISCO.

HOME, JANUARY 1973 TIME: 16 MIN., 30 SEC.

STILL LIVE TRANSFORMED THROUGH THE INNER DYNAMIC OF ELECTRONIC IMAGE PROCESSING.

SEQUENCE I (APPLE, SHOE, BOOK, INSTRUMENTS, BREAD): THE DIFFERENCE IN HORIZONTAL DRIVE OF THE CAMERAS PRODUCES HORIZONTAL DRIFT OF LAYERED IMAGE PLANES, SEPARATED BY VEYING

HOME, JANUARY 1973 TIME: 16 MIN., 30 SEC.

STILL LIVE TRANSFORMED THROUGH THE INNER DYNAMIC OF ELECTRONIC IMAGE PROCESSING.

SEQUENCE 1 (APPLE, SHOE, BOOK, INSTRUMENTS, BREAD): THE DIFFERENCE IN HORIZONTAL DRIVE OF THE CAMERAS PRODUCES HORIZONTAL DRIFT OF LAYERED IMAGE PLANES, SEPARATED BY KEYING.

SEQUENCE 2 (TEAPOT, CUP, ONIONS, LAMP): TWO CAMERA IMAGES ARE SWITCHED BY A VIDEO SEQUENCER. THE LAMP SCENE USES STROBES LOCKED TO THE VIDEO FIELD RATE.

SEQUENCE 3 (SALT, BOTTLE, BOWL): IMAGE PLANES ARE SEPARATED BY KEYING AND THE BOWL IMAGE IS KEYED OVER ITSELF.

SPECIAL VIDEOTOOL CREDITS: DUAL COLORIZER, LINE-LOCKED STROBE, MULTIKEYER AND FIELD FLIP/FLOP SWITCHER

HOME WAS PRODUCED WITH THE SUPPORT OF THE NEW YORK STATE COUNCIL ON THE ARTS, AND IS DEDICATED TO BRICE HOWARD.

GOLDEN VOYAGE, APRIL 1973 TIME: 28 MIN., 32 SEC.

IN THIS STORY, LOAVES OF BREAD TRAVEL THROUGH ELECTRONIC LANDSCAPES, ASSEMBLED FROM CAMERA IMAGES AND PRE-TAPED MATERIALS, LAYERED THROUGH A MULTIKEYER. THE HORIZONTAL IMAGE-DRIFTS RESULT FROM A RETINED HORIZONTAL DRIVE OF THE CAMERAS. OTHER MOVEMENTS ARE PRODUCED BY PANNING, ZOOMING AND BY A TURNTABLE. SPECIAL VIDEOTOOL CREDITS: DUAL COLORIZER, MULTIKEYER, PROGRAMMER. GOLDEN VOYAGE WAS PRODUCED WITH THE SUPPORT OF THE NEW YORK STATE COUNCIL ON THE ARTS.

VOCABULARY, APRIL 1973 TIME: 5 MIN., 55 SEC.

A PROGRAM DESIGNED TO CONVEY IN A DIDACTIC FORM THE BASIC ENERGY LAWS IN ELECTRONIC IMAGING. THE PROCESS OF KEYING, TIMING AND SYSTEM FEEDBACK IS DISCUSSED VISUALLY. SPECIAL VIDEOTOOL CREDITS: MULTIKEYER, SCAN PROCESSOR, DUAL COLORIZER

NOISEFIELDS, JANUARY 1974 TIME: 12 MIN., 20 SEC.

COLORIZED VIDEO NOISE IS KEYED THROUGH A CIRCLE. A FIELD FLIP/FLOP SWITCH SELECTS BETWEEN THE NORMAL AND INVERTED MODE AT VARIOUS FIELD RATES. THE ENERGY CONTENT OF THE VIDEO MODULATES THE SOUND. SPECIAL VIDEOTOOL CREDITS: FIELD FLIP/FLOP SWITCHER, DUAL COLORIZER

1-2-3-4, MARCH 1974 TIME: 7 MIN., 45 SEC.

EXERCISE FOR FOUR CAMERAS AND DIGITALLY CONTROLLED SIX INPUT MEYER. IMAGES OF THE NUMBERS ONE, TWO, THREE AND FOUR, JOINED LATER BY OSCILLATOR TEXTURES AND THE COLOR BLUE, ARE ROUTED THROUGH THE CONTROL MATRIX OF THE MULTIKEYER, WHICH RE-ARRANGES THE ORDER OF THE IMAGE PLANES. AN INTERFACED TONE GENERATING SEQUENCER RELATES THE TONE CHANGES TO THE SWITCHING OF THE VIDEO SEQUENCES. VARIABLE FREQUENCY CLOCKS CONTROL THE HORIZONTAL DRIFTING OF THE IMAGES. SPECIAL VIDEOTOOL CREDITS: PROGRAMMER, MULTIKEYER, H. D. VARIABLE CLOCK, DUAL COLORIZER

1-2-3-4 WAS PRODUCED WITH A VIDEOTOOL DEVELOPMENT GRANT FROM THE NEW YORK STATE COUNCIL ON THE ARTS.

SOLO FOR 3, APRIL 1974 TIME: 4 MIN., 18 SEC.

THREE CAMERAS SEE DIFFERENT SIZES OF THE NUMBER 3, WHILE THE FOURTH CAMERA IS SET TO A FEEDBACK. THE IMAGE PLANES, LAYERED THROUGH A MULTIKEYER, ARE ARRANGED THROUGH A SWITCHING MATRIX OF THE MULTIKEYER AND SEQUENCED BY A DIGITAL MUSICAL INSTRUMENT. THE HORIZONTAL DRIFT OF THE IMAGES IS CONTROLLED BY A VARIABLE CLOCK. SPECIAL VIDEOTOOL CREDITS: PROGRAMMER, MULTIKEYER, H. D. VARIABLE CLOCK, DUAL COLORIZER

SOLO FOR 3 (FROM THE SERIES OF 1-2-3-4) WAS PRODUCED WITH A VIDEOTOOL DEVELOPMENT GRANT FROM THE NEW YORK STATE COUNCIL ON THE ARTS.

HERALDIC VIEW, MAY 1974 TIME: 4 MIN., 15 SEC.

AN OSCILLATOR GENERATED PATTERN DRIFTS OVER A CAMERA VIEW. SHARP BURSTS OF VOLTAGES GENERATED ON AN AUDIO SYNTHESIZER ARE INTERFACED WITH CONTROL LEVELS OF A KEYS, DETERMINING THE OPENING OF THE FRONT, OSCILLATOR GENERATED IMAGE TO THE BACKGROUND CAMERA IMAGE.

SPECIAL VIDEOTOOL CREDITS: MULTIKEYER, WAVEFORM GENERATORS, DUAL COLORIZER

TELC, AUGUST 1974 TIME: 5 MINUTES

A PORTAPAK VIDEOTAPE OF A RENAISSANCE TOWN IN SOUTHERN BOHEMIA, IS DISPLAYED ON A SCAN PROCESSOR. THE IDENTICAL IMAGE SIGNAL IS CONNECTED TO THE VERTICAL DEFLECTION SYSTEM OF THE SCAN PROCESSOR, TRANSLATING THE ENERGY OF THE IMAGE INTO A VERTICAL POSITION OF SCAN LINES.

SPECIAL VIDEOTOOL CREDITS: SCAN PROCESSOR, DUAL COLORIZER

SOUNDGATED IMAGES, SUMMER 1974 TIME: 9 MIN., 15 SEC.

A SAMPLER OF VARIOUS INTERFACING MODES OF SOUND AND IMAGE. SPECIAL VIDEOTOOL CREDITS: PROGRAMMER, MULTIKEYER, H. D. VARIABLE CLOCK, WAVEFORM GENERATORS, SCAN PROCESSOR, DUAL COLORIZER. SOUNDGATED IMAGES WAS PRODUCED WITH A VIDEOTOOL DEVELOPMENT GRANT FROM THE NEW YORK STATE COUNCIL ON THE ARTS.

SOUNDSIZE, SEPTEMBER 1974 TIME: 4 MINS., 40 SEC.

A GENERATED DOT PATTERN IS DISPLAYED ON A SCAN PROCESSOR. THE RANDOM CYCLES OF CONTROL VOLTAGES OF A SOUND SYNTHESIZER ARE UTILIZED IN THE CONTROL OF BOTH THE SOUND PITCH AND IMAGE SIZE.

SOUNDSIZE, SEPTEMBER 1974 TIME: 4 MINS., 40 SEC.

A GENERATED DOT PATTERN IS DISPLAYED ON A SCAN PROCESSOR. THE RANDOM CYCLES OF CONTROL VOLTAGES OF A SOUND SYNTHESIZER ARE UTILIZED IN THE CONTROL OF BOTH THE SOUND PITCH AND IMAGE SIZE. SPECIAL VIDEOTOOL CREDIT: SCAN PROCESSOR

T A P E S B Y W O O D Y

EXPLANATION, JULY 1974 TIME: 11 MIN., 40 SEC.

A GENERATED CROSSHATCH PATTERN, DISPLAYED ON A SCAN PROCESSOR AND TILTED BY A LOCKED WAVEFORM IS KEYED OVER A SYNTHETIC LANDSCAPE. A PAIR OF SLOW RAMP GENERATORS, CONNECTED TO THE HEIGHT AND WIDTH CONTROLS OF THE DISPLAYED SYSTEM, PROVIDE GRADUAL CHANGES IN THE IMAGE POSITION AND SIZE. THE RAMP GENERATORS ARE THE SIMULTANEOUS SOURCE FOR SOUND AND IMAGE CONTROL. SPECIAL VIDEOTOOL CREDITS: MULTIKEYER, DUAL COLORIZER, SCAN PROCESSOR

REMINISCENCE, AUGUST 1974 TIME: 4 MIN., 50 SEC.

A PORTAPAK VIDEOTAPE OF A WALK THROUGH A FARMHOUSE IN MORAVIA, A PLACE IN WOODY'S YOUTH, IS DISPLAYED ON A SCAN PROCESSOR. THE IDENTICAL IMAGE SIGNAL IS CONNECTED TO THE VERTICAL DEFLECTION SYSTEM OF THE SCAN PROCESSOR, TRANSLATING THE ENERGY OF THE IMAGE INTO A VERTICAL POSITION OF SCAN LINES. SPECIAL VIDEOTOOL CREDITS: SCAN PROCESSOR, DUAL COLORIZER

C-TREND, OCTOBER 1974 TIME: 9 MIN., 47 SEC.

A CAMERA VIEW FROM A WINDOW IS DISPLAYED ON A SCAN PROCESSOR. THE IDENTICAL IMAGE SIGNAL IS CONNECTED TO THE VERTICAL DEFLECTION SYSTEM OF THE SCAN PROCESSOR, TRANSLATING THE ENERGY OF THE IMAGE INTO A VERTICAL POSITION OF SCAN LINES. THE DISPLAYED RASTER IS SHAPED WITH LOCKED WAVEFORM GENERATORS AND RETIMED BY AN EXTERNAL CLOCK CAUSING A SLOW DRIFT. SPECIAL VIDEOTOOL CREDITS: MULTIKEYER AND H. D. VARIABLE CLOCK SCAN PROCESSOR, DUAL COLORIZER

THE MATTER, DECEMBER 1974 TIME: 4 MIN., 7 SEC.

A GENERATED DOT PATTERN IS DISPLAYED ON A SCAN PROCESSOR. THREE BASIC WAVES, SINE, TRIANGLE AND SQUARE, GENERATED BY A LOCKED WAVEFORM GENERATOR, ARE APPLIED TO SHAPE THE DISPLAY. A SLOW RAMP CONTROLS THE IMAGE. THE IDENTICAL WAVES ARE THE SOURCE OF SOUND. SPECIAL VIDEOTOOL CREDITS: SCAN PROCESSOR, MULTIKEYER

T A P E S B Y S T E I N A

LAND OF TIMOTEUS, MARCH 1976 TIME: 15 MIN.

A VIDEOTAPE OF A VOLCANIC COAST OF ICELAND IS A GROUND PICTORIAL TRACK FOR THE ELECTRONIC TRANSFORMATION OF THE LANDSCAPE TEXTURES, CONTROLLED BY SOUND ENVELOPES AND FAST SWITCHING. SPECIAL VIDEOTOOL CREDITS: FIELD FLIP/FLOP SWITCHER
LAND OF TIMOTEUS WAS PRODUCED FROM SOURCE MATERIAL GATHERED IN ICELAND, SEPTEMBER 1975.

FLUX, NOVEMBER 1977 TIME: 15 MINUTES

A TWO CHARACTER MATERIAL, WATER FLOW AND VIDEO NOISE ARE THE BASIC SOURCES OF MULTI-DIRECTIONAL MOVEMENT WITHIN SWITCHED FRAMES, OR SLOW SCANNED NOISE FIELDS. THE SOURCE MATERIAL IN "FLUX" WAS GATHERED IN ICELAND IN JULY 1976. SPECIAL VIDEOTOOL CREDITS: FIELD FLIP/FLOP SWITCHER, SCAN PROCESSOR

SPECIAL CREDIT TO THE JOHN SIMON GUGGENHEIM FOUNDATION.

10.1.80

Dear Sherry

I am sending you the computer printout
just to point out a problem to you:

You suggest a page per artist

Even if we listed only a part of our
tape list, announcing a complete list

available from us, there would not be

any space ^{in our case} for the local Guilders introduction

^{for other artists} reviews (from Village Voice / Videography etc),

pictures etc. I even think that the artists

should have an option to either

Deliver "master Pages" or

do the xeroxing / Printing (front & back)

themselves - deliver say 3-400 pages

and bill ... maybe ~~partially~~ partially
paying themselves if using unacceptable
expensive paper.

or ... very antique info. paper distributed
free

or ... a cheap brochure and / or free and
catalogue for \$ \$

I know that both Ernie G. and Gary Hill
have written materials, and Phil Merton
(who should be on the list) does beautiful

computer graphic xeroxes. Another Chicagoan
favorite artist is Bob Snyder (a musician, does
graphic work), and Torriyo, Gurellas sidekick
has some very good tapes.

FORTRAN Coding Form



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*A standard card form, IBM electro 888157, is available for punching statements from this form

No I am writing this I see the UPS drive up... and yes it is a boy - Thanks. Your
Cameron ~~and~~ ^{the} ~~program~~ ^{program} ~~is~~ ^{is} ~~up~~ ^{up}, but still here (Wednesday). Well, what do you think? Se